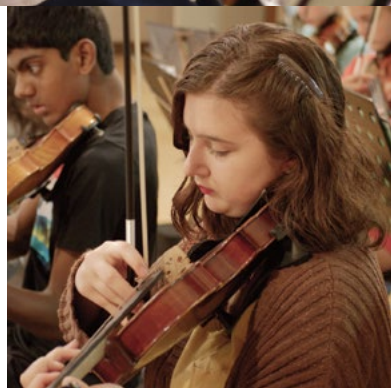




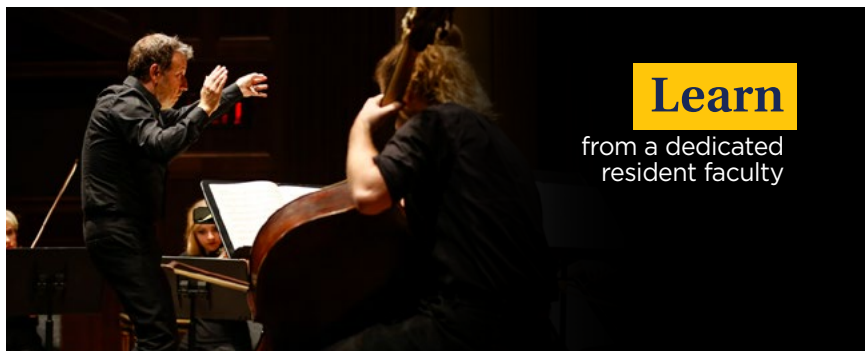
Oakland Youth Orchestras

# 48th Season

2022-2023



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# Welcome!

Welcome to the Oakland Youth Orchestras 48th season!

There are always many people to thank, but in particular, I want to thank our incredible Orchestra Managers: Bernadette Borla and Jamie Tenbusch, Studio String Orchestra Co-Managers, Gosia DeRyckere, String Orchestra Manager, Bobbie Sethuraman, Philharmonia Orchestra Manager, and Jamisen Sivak and Mary Tison, Symphony Orchestra Co-Managers. They arrive early, checking students into rehearsal, track attendance, support their conductor, and in many cases help with the orchestra setup and teardown. Please tell them thank you when you see them!



Special thanks also to the Board of Directors for your time and dedication. Thank you for ensuring that OYO is guided by sound principles and serving as OYO ambassadors in the broader community.

Finally, the thank you extends to our COMMUNITY for the part you play in continuing to make OYO one of the premier youth orchestra programs in Michigan!

- **STUDENTS** - thank you for your diligent practice and attendance to make your performances a personal best
- **PARENTS** - thank you for choosing OYO for your student
- **STAFF** - your energy, as well as dedication, helps guide OYO every week and throughout the season
- **PRIVATE TEACHERS** - thank you for recommending OYO, preparing the students in lessons, and giving the encouragement they need
- **PARENT VOLUNTEERS** - thank you for your service, whether large or small
- **DONORS** - thank you for your generosity
- **ADVERTISERS** - thank you for your support though advertising in the concert program
- **SUPPORTERS** - Corporate, Foundational and Government support which helps to maintain the quality programming the students receive. Special thanks to the Michigan Arts and Culture Council (MACC) and the National Endowment for the Arts (NEA) for their generous Operational Support Grant Award

As previously announced, this is my 20th and final year with OYO. I have so many feelings about my time at OYO, but the most prominent would be THANKFUL. I have worked with incredible colleagues, families, and board members throughout my tenure. Together, we have created what OYO is today. Many of these relationships have evolved in friendships that I will continue to cherish. I will not be a stranger to OYO. You'll see me at concerts and I hope to remain involved in some capacity.

Tonight I hope you enjoy this evening of live music-making. More than ever, as we continue to educate and enrich our students through music, we must remember that forever and always we are United in Harmony, to gift our students with the best orchestral education experience possible!

With gratitude,  
**Joanne M. Walle**  
Executive Director

## Oakland Youth Orchestras Board of Directors

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Philharmonia Orchestra – Wendy Stuart

String Orchestra – John Kennedy

Studio String Orchestra – Nick Karpinsky

Symphony Orchestra Manager – Jamisen Sivak

Philharmonia Orchestra Manager – Bobbie Sethuraman

String Orchestra Manager – Gosia DeRykrere

Studio String Orchestra Managers – Bernadette Boria and Jamie Tenbusch

***Thank you for your vision and dedication  
of time and support throughout the year.***

## Additional Personnel

Administrative Assistant and Music Librarian – Jenni Shier

Assistant Treasurer and Enrollment Coordinator – Christina Miller

Music Coaching and Chamber Ensembles – Nyssa Rabinowitz

OU Percussion Mentor - Mattheas Boelter, OYO Alumni



**Oxford Fine Arts Center is the  
Performance Home of  
Oakland Youth Orchestras.**

## OYO History

Oakland Youth Orchestras (OYO) is a recognized leader in orchestral music education for talented young musicians. Forty-eight years and over 7000 students later, OYO continues to inspire youth on their musical journey to become outstanding musicians, individuals, and leaders who share a passion for music. Our alumni include both professional musicians and those who have pursued other careers while keeping the joy of music in their lives.

The storied history of OYO began in 1975 as Oakland Youth Symphony through the combined efforts of Joan G. Berndt, Lecturer, Music Department, Oakland University; and Dr. Raynoki Alvin, Oakland University Department Chairman; as well as OYO Founding Conductor Ervin Monroe, Detroit Symphony Orchestra retired Principal Flutist. OYO continues to partner with Oakland University School of Music, Theater and Dance.

Two past Oakland Youth Symphony students remain a part of Oakland Youth Orchestras. Mr. John Kennedy, OYO String Conductor, was among the first 50 musicians performing in the OYS premiere concert, and Mr. Zeljko Milicevic, OYO Symphony Conductor, performed with OYS in the 1980s.

In 1994 Zeljko "Bill" Milicevic returned to began his OYO career as conductor with an orchestra of 67 musicians. A five year plan for growth was developed and in 1998 String Orchestra was added. In 2002 John Kennedy returned to OYO as the String Orchestra conductor. The Philharmonia Orchestra was launched in 2002 and in 2011 Wendy Stuart became its 2nd conductor. In 2010, due to increasing enrollment numbers, Nick Karpinsky became the inaugural conductor of Studio String Orchestra. 2011 brought the additional of the Chamber Ensembles program open to OYO musicians. In 2014-15 sectional coaching with university and area music professionals and was added throughout the season to augment the orchestra experience. Reaching out to the community Outreach Recitals began in 2014 bringing our young musicians to perform at senior living communities throughout the area. In 2016 Nyssa Rabinowitz, music educator and chamber coach was hired working weekly with students in the Studio String and String Orchestras and Chamber Ensembles.

OYO has collaborated with acclaimed international artists in order to expose students to a variety of musicians and musical styles. In 1998, OYO, with the support of the Chrysler Corporation, commissioned noted composer James Hartway to write Car Trek . For OYO's 30th anniversary season in 2006, jazz bassist Rufus Reid held a workshop for students and performed in concert with the OYO conductors and String Orchestra. To commemorate its 40th anniversary season in 2014-15, OYO commissioned Catherine McMichael to write a piece for the organization. In May 2015, all four orchestras collectively premiered *Symphony of the Ages*.

Today, OYO serves over 300 students in grades 2-12 from throughout southeast Michigan. Each spring, OYO recognizes about 40 graduating seniors who, on average, have participated in OYO for five or more years. In May 2017, we celebrated the first "decade" student.

OYO believes that music education should be accessible to all. While OYO keeps tuition affordable, the OYO SCORE program, established in 2011, uses dedicated funds each year to offer tuition aid to students based on financial need, particularly students from underserved backgrounds.

OYO is generously supported by grants from Michigan Arts and Cultural Council (MACC) and National Endowment for the Arts (NEA) since 2010. Additional support comes from private donors, advertisers, corporations, and foundations dedicated to supporting youth programs in our community.

As we approach the 50th Anniversary, we celebrate the history and growth of OYO and look to the future as we continue the mission of OYO to inspire young people, through the power of music, to become outstanding musicians, individuals, and leaders.



# Our Conductors

## Zeljko Milicevic Symphony Orchestra



Zeljko Milicevic earned his Bachelor of Music degree in Music Education and Violin Performance from Wayne State University and his Master of Music in Education from the University of Michigan, Ann Arbor. In 2007, he completed the Certificate in Orchestral Studies from Wayne State University with an emphasis in Conducting and Violin Performance.

A sought-after clinician and adjudicator, Milicevic began his service in public education in 1990 and has taught music to students at all grade levels. He has led orchestra programs in Royal Oak Neighborhood Schools, Utica Community Schools, and Farmington Public Schools. He retired from Oxford Community Schools in 2015 where he was Director of

Orchestras and District String Coordinator, grades K-12. Additionally, he has been Adjunct Professor of String Pedagogy at Oakland University in Rochester, MI since 2005.

A member of the Flint Symphony Orchestra since 1987, Milicevic was appointed to the position of Associate Concertmaster in 2011. His role as Concertmaster of the Bijou Orchestra, a select 13-member salon theatre orchestra located in Bay City, MI, has afforded him numerous memorable performances in the mid-Michigan area including the revival of silent movies set to live music, performing as soloist, and presenting period reviews in concert specializing in music from the 1920s, 30s and 40s. He has also performed with many of Michigan's regional orchestras including the Michigan Opera Theatre, Saginaw-Bay Orchestra and The Midland Symphony Orchestra.

An avid chamber musician, his career includes engagements with numerous ensembles. He performs with the Ivybrooke Strings where he engages in a variety of chamber music settings including trios and quartets and specializing in violin and piano duo. The duo enjoys performing recitals and performing for community groups in the Rochester area. Milicevic is also a violinist with the Classic Impressions String Quartet comprised of principals of the Flint Symphony Orchestra. His most recent recording projects include a musical portrayal based on the book Einstein's Dreams with the Bijou Orchestra, and the piano trios of Mendelssohn and Haydn recorded with the Ivybrooke Strings. As an outreach of the Flint Symphony Orchestra, he is a violinist with the Troubadours ensemble.

Milicevic has previously directed the Lake St. Clair Symphony and Symphony of the Lakes. Presently, he is Music Director and Conductor of the Rochester Symphony Orchestra; the Detroit Medical Orchestra at the Medical School at Wayne State University and the Oakland University Chamber Orchestra. Milicevic has been a part of the OYO family since 1994, serving as Senior Conductor with the Oakland Youth Orchestras directing the Symphony Orchestra.

## Wendy Stuart Philharmonia Orchestra



Ms. Stuart is excited to be part of the Oakland Youth Orchestras for her 12th season. This school year, Ms. Stuart is continuing the latest chapter in her career as the Orchestra Teacher/Director at Troy High School. She taught for 21 years in the Clarkston Community Schools, where she developed the then newer Orchestra program from its third year of existence, with only three grade levels to the current program that features three high school Orchestras and multiple middle school orchestras. Under her direction, the Clarkston Orchestra program was featured at the Michigan Music Conference, traveled extensively, and performed at consistently high levels at MSBOA Festivals. For her final decade in Clarkston, she directed five Orchestras, grades seven through twelve. Prior

to joining the music faculty in Clarkston and Troy, she spent a year beginning a new string program in a district east of Cincinnati, OH.

Ms. Stuart is an advocate for music education in Michigan. In addition to OYO and her school program, she works with many levels of Orchestras as a clinician; from day long workshops to pre-festival clinics. She enjoys giving presentations at conferences for music educators and mentoring student teachers. She is also an adjudicator for MSBOA Solo and Ensemble events throughout the state, where she can use her experience gained from more

than twenty years as a cello teacher. She has taught at many camps, including conducting at the Interlochen Summer Arts Camp and many times in the past as Cello Coach for MASTA Camp, Session III.

Ms. Stuart earned a Bachelor of Music Degree in Cello Performance from Eastern Michigan University and her teaching certification and Masters of Music in Music Education from the University of Michigan. In addition to her degrees, she studied orchestral conducting while attending the ASTA International Workshops in Norway and France. Ms. Stuart was the Director of the MASTA String Camp, Session III, for six years and was an Adjunct Professor of String Methods for four years at Concordia University in Ann Arbor.

Ms. Stuart is committed to continuing her own ability, growth and experience as a musician. She is the principal cellist for the Oakland Symphony Orchestra, the assistant principal cellist for the Saginaw Bay Symphony Orchestra, and performs with many other orchestras and ensembles throughout the year.

## John Kennedy String Orchestra



String Orchestra Director John Kennedy is excited to return for his 21st year with the Oakland Youth Orchestras. He recently retired as Orchestra Director at North Farmington High School after a 30-year career teaching in the public schools. In addition to directing the OYO String Orchestra and working with school orchestras throughout the state, Mr. Kennedy is instructor of Bass at Oakland University, the University of Michigan Flint and Wayne State University, and has an active private studio of bass students.

John is internationally recognized as a bassist, clinician and teacher of young string bassists. He is Past-President of the International Society of Bassists, the largest worldwide organization dedicated to the upright bass. He is also a veteran clinician at the University of Michigan Bass Bash, the Golden Gate Bass Camp, the Richard Davis Workshop in Madison, Wisconsin, the Michigan Bass Fest, the Oberlin Bass Workshop and the Milt Hinton Bass Workshop. Mr. Kennedy is a regular performer with many local and regional orchestras. He was formerly Associate Principal Bass of the Honolulu Symphony, and has performed with the Detroit, Ann Arbor, Flint, Toledo, Kalamazoo, New Mexico, and Cedar Rapids symphonies.

As a composer and arranger, John has written dozens of works, both arrangements and original compositions, for youth orchestras and for young bassists. He holds his Bachelor's and Master's Degrees in String Bass Performance from the University of Michigan. He lives in Troy.

## Nick Karpinsky Studio String Orchestra



Nick Karpinsky is excited to celebrate his 14th season with the Studio String Orchestra. Nick graduated from Wayne State University in 2009 receiving a Bachelor's degree in instrumental music education. In 2015 he received his Master's Degree from Marygrove College in education with a focus in curriculum, assessment, and instruction.

Nick is currently the Director of Orchestras for Seaholm High School and Derby Middle School with the Birmingham Public Schools was named Orchestra Teacher of the Year by MSBOA District 4 for the 2021-22 school year. Previously he taught in the Waterford and Warren Consolidated School Districts.

He has studied with various violinists including Geoffrey Applegate and Jim Waring. As a violinist, Nick performs with several community orchestras in the metro Detroit area. He has also performed with artists including: Il Divo, Mannheim Steamroller, Aretha Franklin, and Eddie Daniels at venues such as the Fox Theater, Orchestra Hall, DTE Energy Music Theater, and Joe Louis Arena.

In addition to performing, Nick enjoys composing and arranging music. He has arranged several pieces for small chamber groups to large combined works for full orchestra and choir. Nick also enjoys conducting and performing in pit orchestras for musicals. He has conducted and performed in over a dozen shows. In 2022, Nick became the pit orchestra conductor for Rochester's Summer Music Theater program.

# Symphony Orchestra

## 1st Violin

Alena Bajcz  
Isabelle Bonten  
Celeste Chan  
Natalie Chang  
Daniel Choi  
Andrew Corkery  
Gabriela da Silva  
Aanya Deol  
Missole Doe \*\*  
Benjamin Drummelsmith  
Josiah Ferguson  
Jessica Glidden  
Lily Holifield  
Karen Jin \*\*  
Lauren Jin \*\*  
Oliver Kayi  
David Kim  
Minjun Kim  
Jacqueline Pletta \*\*\*  
Gaeun Shin  
Kyra Shogren  
Amalia Socha

## 2nd Violin

Mason Chiew  
Minh-Nhi Daniels  
Ayla Ferguson  
Mark Hong  
Grace Hwang  
Keigo Iwao  
Emma King  
Chloe Ma  
Vivian Orr \*  
Paloma Palomino  
Helen-Rose Pangilinan

Andrew Park  
Ania Popovski  
Ava Rabban  
Anmol Shukla  
Cora Solmes  
Chris Song  
Jennifer Song  
Leah Tantengco  
Zoe Tison  
Luke Zhang  
Retta Zhou

## Viola

Samuel Collier  
Yeriel Kim  
Isabella Lebert \*\*  
Emerson Tomaszewski \*\*

## Cello

Alvin Cai  
Nora Chiew \*\*  
Michael Collier  
Michael Hong  
Eunho Jung \*\*  
Minwoo (Brian) Kim  
Seojin Lee  
Mahima Mahajan  
Keegan McDonough  
Jakub Oronowicz

## Bass

Ian Frisch  
Danielle Leight  
Leah Sivak \*  
Madelyn Updike



## 1st Flute

Jian Kim  
Jiahn Yoo \*

## 2nd Flute

Sophia Dobbie  
Jihyo Yoo

## 1st Oboe

Veronica Austin \*\*  
Haoyi Wang \*\*

## 1st Clarinet

Arthur Kim  
Soomin Lee \*

## 2nd Clarinet

Lewen Feng  
Jeheon Lee \*  
Brendan Lockhart

## Bass Clarinet/ Clarinet

Hyejin Song

## 1st Bassoon

Katelynn Miller

## 2nd Bassoon

Teo Vujic

## 1st Horn

Michelle Peng

## 1st Trombone

Makenzie Barber

## 2nd Trombone

Matthew Allen

## Bass/ 3rd Trombone

Jaden Singer

## Tuba

Van Bellomo

## Piano/Percussion

Grant Supancich

## Percussion

Garrett Crescenti  
Jimin Park

++ Co-Concertmaster  
+++ Associate Concertmaster  
\* Principal  
\*\* Co-Principal





# Philharmonia Orchestra

## 1st Violin

Kendall Allen  
Alice Bonten \*\*\*\*  
Michael Cho ++  
David Collier  
Ivy Dao  
Jessica Deng  
Alison Doka  
Phillip Duong  
Jane Fall Lakatos  
Daniella Gan ++  
Hyoungkoo Jeong  
Junee Kim  
Naeun Kwon  
Paul Lei  
Andrea Li ++  
Gabriella Murphy  
Jathan Oaida  
Elizabeth Oh  
Zachary Reynolds  
Caelan Surre  
Kathy Vu  
Franny Wang

## Violin 1/2

Hannah Arnett  
Rachel Asirvatham  
Nivy Chandrakanth  
Kayla Cole  
Lauren Cooper  
Charles Goodrich  
Ethan McMurray  
Sophia Muche  
Sameer Pai  
Kathryn VanNorwick

## 2nd Violin

Livia Baker  
Isabel Cabrera  
Oscar Catarino  
Alexa Daulton \*\*  
Meisha Ferguson  
Caroline Fernandes  
Aryeh Gamer  
Stephany Guevara  
Ana Sofia  
Hernandez Gomez  
Meera Iyer  
Eunah Kim  
Angela Liu  
Maya Nagy  
Blair Qi  
Nanita Shi  
Aaron Sun  
Yisong Sun  
Georgia Talbot  
Kieran Venugopal  
Jerry Wang  
Kai XU  
Brian Zhang \*\*

## Viola

Garrett Brockman  
Laura Lemerond \*\*\*\*  
Yitong Li  
Jooeun Lim \*\*  
Jing-yi Ma \*\*  
Nicholas Pochmara  
Divya Sovani  
Mark Yabut  
Hyein Yang  
Michael Zheng \*\*\*\*

## Cello

Megan Cashatt  
Sharon Chang  
Octavian German  
Allison Goodrich  
Derek Han \*\*\*\*  
Daniel Kim  
Angelina Kou  
Hannah Oh \*  
Owen Osterbur  
Delphine Schowalter  
Elaina Socha  
Grant Song  
Claire Tantengco



## Bass

Adam Albanese \*\*\*\*  
Christian Bush \*  
Carter Ellis  
Lila Tasdemir

## Flute

Saanvi Duruvasan  
Ellamarie Gordhamer  
Joanna Ouyang \*  
Brianna Park \*\*\*\*  
Chaerin Park

## Oboe

Allison Armstrong \*  
Aleah Freijy  
Graham Goodrich



## Clarinet

Robert (Bobby) Ayotte \*\*  
Hangyul Kim \*\*  
Angela Park  
Claire Reinhard

## Bassoon

Kevin Durbin  
Siddh Sheth  
Walter Thompson \*

## Horn

Brianna Belisle  
Justine Han  
Lucy Lee \*

## Trumpet

Junhyeong Ha  
Kathleen Padula \*  
Chester Van Daele \*\*\*\*

## Trombone

Benjamin Eber \*

## Tuba

Jacob Weiss \*

## Percussion

Ayaan Deol \*  
Seth Ingram

++ Co-Concertmaster  
++++ Assistant Concertmaster  
\* Principal  
\*\* Co-Principal  
\*\*\*\* Assistant Principal



## String Orchestra

### 1st Violin

Sophia Cervantes  
Daniel Cho  
Isaac Collier  
Sara DeRyckere  
Elizabeth Foutz  
john hwang  
Sihyeon Jun  
Nicole Li ++  
Jerry Mao  
Sehan Park  
Sei Park  
Alex Rajcevski  
Yubeen Song  
Nainika Valoor  
Lucas Walker  
Jiyeun Woo  
Aiden Yang ++  
Raphael Yarnall

### 2nd Violin

Agnish Adhya  
Rabeya Adler  
Jason Asirvatham  
Chloe Athanas \*\*  
Brooke Demchak \*\*  
Charlotte-Louise Gaillard  
Hayun Jeong  
Jun Kim \*\*  
Yewon Lee  
Kaiylyn Li  
Daniel Park  
Julianna Socha  
Rebecca Sun  
Oliver Talbot  
Mary Tito  
Quentin Zhou

++ Co-Concertmaster

\*\* Co-Principal

### 3rd Violin

Choyeon Ahn  
James Colling  
Ethan Fustin  
Sanika Gadre  
Sabrina Iovannitti  
Chloe Kim  
Owen Long \*\*  
Jacqueline Miller  
Maya Mohan  
Celeste Sanislo  
Olivia Scally  
Camila Sumcad

### Cello

Sienna Calcut  
Eryn Choi  
Matty Hamilton  
Evan Henderson  
Callie Hruska  
Addison Kurtin  
Noah Kwok  
Iris Mo \*\*  
Katherine Park  
Milan Thai-Tang  
Sophia Xydas

### Bass

Elliot Bayer  
Omkar Prabhu



## Studio String Orchestra

### 1st Violin

Vishnu Balagatte  
Cassie Chen  
Michael Howard  
Hasini Kalagara  
Gus Kish  
Tanner Koontz  
Alex Ma  
Isabelle Nowlin  
Rachna Rao  
Evan Seo  
Lana Shim  
Ethan Zielinski

### 2nd Violin

Alexis Bellairs  
Estelle Borla  
Ahvi Carter  
Heather Choi  
Catherine Garvin  
Sally Huang  
Avni Kaarthick  
Julia Kaitner  
Kenneth Kwok  
Hizkiah Lanac  
Juchan Lee  
Seungwoo Lee  
Emily Li  
Anna Lutz  
Marco Sumcad  
Riley Tenbusch  
Yashvini Venkatesh

### 3rd Violin

Preston Brewer  
Isabella Calin  
Irene Cerru  
Evan Du  
Samuel Du  
Leah Geppert  
Siyun Jeong

### Cello

Ami Olkhovsky  
Dan Park  
Tiana Patterson  
Aurora Teng  
Marcus Vingarzan

### Viola

Aditya Gopu  
Corinne Knight  
Mason Lee  
Kearsten Struzik

### Cello

Sohyeon An  
Sarah Cho  
Sam Choe  
Joel Kang  
Dylan Shim  
Angelina Sun

### Bass

Lorelei Sobolewski







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- Minor in Music

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## Support Opportunities

### How Your Support Helps

Because we believe that music education and enrichment should be accessible to all, OYO keeps tuition affordable for families and offers need-based tuition aid through SCORE. Tuition income, however, only covers about 60% of operating expenses so we rely on the generous support of our donors to continue educating and enriching our students' lives through music.

Every contribution supports this mission, makes participation accessible, and provides these program opportunities

- Seasonal rehearsal and concert venue rentals
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- Tuition assistance through **OYO SCORE**



### Our Primary Supporters

- Michigan Arts and Culture Council, National Endowment for the Arts, Oakland University School of Music, Theatre and Dance
- Fifth Third Bank, Flagstar Foundation, Bonten Family, Kroger, Amazon Smile, Meijer
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- OYO alumni and member families

## Support Options

### Become a Supporting Donor or Sponsor

We invite you to partner with Oakland Youth Orchestras. By supporting OYO, you are distinguishing yourself or your organization as one that supports our youth and community. Your contribution will provide you with a variety of benefits:

- Complimentary concert tickets;
- Complimentary ad in the concert programs;
- Recognition on the OYO website, in marketing materials, press releases and more.

### Advertisement in the OYO Concert Program

OYO prints professional full-color concert programs throughout the season. Program ads, ranging in cost from \$75 to \$450, distinguish your business among concertgoers and the OYO community as one that supports OYO's mission of educating youth through music education. It's never too late to submit your ad!



### Our Primary Supporters



*Oakland Youth Orchestras is a 501(c)(3) nonprofit organization.*

**For more information on how you can support OYO, please contact:**

Joanne Walle, Executive Director  
248-237-3475  
joanne.walle@oyomi.org

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**Congrats Oliver!**

Wow, 11 years of OYO! How time flies. You're a senior now, and we can hardly believe our eyes. We are so proud of you!

Love  
Mom, Dad, & Amelia



# Congratulatory Messages

Oliver, We are all so proud of you and your 11 years in OYO. Your senior year is bittersweet. We love you! Mom, Dad, and Amelia

Congratulations to the class of 2023 and the best of luck for the future!

Emma, Congratulations on achieving symphony orchestra; we are amazed by your talents. Enjoy your final year with OYO! Love, Mom, Dad, Gaga, and Papa

Congratulations, Michael Howard! We are so proud of you! Love, Mom, Dad, Miranda and Charlotte

Bravo Avni, nothing is more exciting than seeing you on the stage! Keep up the good work!

Dear Ania, we are proud of your dedication to music and achievements! Let music fill your heart and life! Love you so much, Mama & Tato

Riley, We are so proud of you! We love hearing you play! Thank you for making our lives so musical! We love you so much! Love, Scarlett, Mom and Dad

Catherine, we're so proud of all you have accomplished! ~ Mom, Dad, Amelia & Andy

Eliza! We love hearing you practice and play. You always do your part to help create beautiful music. Congratulations on another great musical season.

Congratulations Lily Bug on your 10th season with OYO! We are proud of you. Can't wait to see what the future brings! Love, Daddy Mommy Hope & Anna

We are so proud of you, Jaden! We love you so much!

Bobby K, May your music always bring you peace and may your journey create beautiful memories. We are so very proud! Mom, Daddy B, Jacob and Alexa

We are so proud of you Beanzo! It's been a fun ride! And, I still don't know if your strings are in tune. Love, Mom and Dad

Dear Callie, we are so proud of you! Keep up the hard work, we love you! Daddy and Mommy

Congratulations Sweet Caroline, excellent performance from years of practice - from Mom, Dad, Laura Fernandes

Ana Sofia, keep up with the hard work! You are doing it great! We love you! A & D.

Isabella L., we love hearing you play the viola, guitar, and piano. It has been great watching you perform live and even greater hearing you at home.

Kevin, we are very proud of you! Love, Mom and Dad

For Andrew Corkery: Congratulations Andrew! Never stop dreaming big! John

Jacqueline - Congratulations on moving up to String Orchestra!

Thank you, OYO!

For Andrew Corkery: Despite the challenges you have proved to be strong, and your determination has paid off. Congratulations on joining OYO! We are so proud of you! Love, Mom and Dad

Estella says, "I LOVE AKAKA!" Golden Sunrise Farms, LLC

Congratulations on your first OYO season, Claire! We are so proud of you for taking on this challenge and can't wait to see you grow as a musician!

Angelina, congratulations on your acceptance into OYO!

Izzy, we are so very proud of you! Love, Samson, Gus, and Tommy Calin

Celeste Chan: Thank you for the wonderful music through the years!! Good Luck with the next chapter in your life!

I wish all the best to OYO.

Izzy, we are so proud of you! Love, Mama, Dad and Sydney

Sophia, we are so proud of what you have accomplished and we are excited to see where your hard work and dedication take you! Love, Mom, Dad, and Jack

Addison we are so proud of you!

Congratulations on your first OYO concert, Brooke! Your hard work and dedication have brought you far. Thank you for bringing us so much joy through your music!

Congratulations Maddie on your performance and selection to Symphony. We're so proud of you. Dad, Mom, Max and Minnie

For Andrew Corkery: Andrew, we are so proud of you. To watch you grow as a musician through the years is a true journey, and to experience sharing your gift of music has been a blessing. From your brother, Johnathan

Great job, Kieran. We love the way you bring music into your life and ours! We're so very proud of you! Mom, Dad and Meera

We are so very proud of you, Jacob. Continue to shine and reach for the stars. Love, Dad, Mom and Noah

Congratulations Hizkia! We are so proud of you. Love, Mom, Dad, ate Khaye, Mama and tita Bedette



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*Oakland Youth Orchestras*  
**Teresa Schuster Memorial Fund**



In January 2000, OYO established an endowed fund in memory of Teresa Schuster, a talented and much admired violinist. The proceeds of this fund will be used exclusively for the OYO Concerto Competition held each spring. Additional contributions are always welcome.

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*Oakland Youth Orchestras*  
**The Jessica K. Rogers Fund**

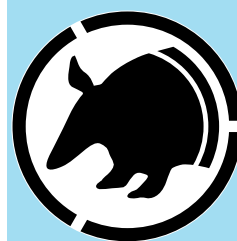
The Oakland Youth Orchestras maintains the JESSICA K. ROGERS FUND, in memory of Jessica Rogers, who was killed in a car accident on March 24, 2001.

Jessica was an immensely talented and accomplished musician, who was a member of the Oakland Youth Orchestras at the time of her death. Jessica was principal flute and piccolo in the Oakland Youth Symphony Orchestra and a prizewinner in the 2000 OYO concerto competition. In addition to her position in OYO, she was a member of the Metropolitan Youth Symphony, the Detroit Metropolitan Flute Choir and the Adams High School symphonic and marching bands.

Jessica was loved and respected by everyone who knew her. She had a wonderful sense of humor, boundless energy, and a loving and enthusiastic nature that was contagious. Jessica's parents, Paul and Kathleen Rogers, have made an extraordinary generous contribution to the Oakland Youth Orchestra in memory of their daughter. The contribution of the Rogers Family is used to promote and assist student members of the Oakland Youth Orchestras in their studies and performance of orchestra music.



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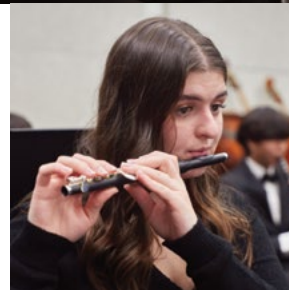
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Oakland Youth Orchestras

## Winter Concert

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## Concert Etiquette Considerations

OYO conductors and performers graciously request your observance of the following performance etiquette:

For the sake of the performers and the audience around you, please refrain from talking or making distracting noises during the concert.

Turn off all electronic devices such as pagers and cell phones before the concert begins.

Do not use flash photography.

When operating your video device please keep viewfinder closed.

Do not enter or leave the auditorium while students are performing. Please wait until an orchestra group has completed their music set.

Do not applaud for the performers until the end of a music piece with several movements.

Prevent children from running in the auditorium, and accompany them in and out of the auditorium as necessary.

Remove crying children to the lobby.

Refrain from putting your feet on the chairs in front of you.

No food or drink is permitted in the auditorium.



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## Oakland Youth Orchestras Winter 2023 Concert

### Studio String Orchestra

**Nick Karpinsky, Conductor**

Mabel Creek Overture.....William G. Harbinson

No One is Alone .....Stephen Sondheim; arr. James Kazik

Electric Sinfonia.....Lauren Bernofsky

### String Orchestra

**John Kennedy, Conductor**

Overture to Euristeo .....Christoph Willibald von Gluck; arr. Moss

Intermezzo from Cavalleria Rusticana ..... Pietro Mascagni; arr. Doan

Danse Bacchanale from Samson and Delila ..... Camille Saint-Saëns: arr. Hoffman

### Philharmonia Orchestra

**Wendy Stuart, Conductor**

Zampa Overture .....Louis J. F. Herold

Violin Concerto No. 1 in G Minor, Op. 26..... Max Bruch  
III. Finale, Allegro energico

**2022 First Place winner Philharmonia Solo Competition**

**Minjun Kim, violin**

Molly on the Shore.....Percy Grainger

Video Games Live .....arranged by Ralph Ford

### Symphony Orchestra

**Zeljko Milicevic, Conductor**

Fete Polonaise.....Emmanuel Chabrier

Cello Concerto in B minor, Op. 104, B. 191 .....Antonín Dvořák  
III. Finale

**2022 First Place Teresa Schuster Memorial Award winner**

**Symphony Concerto Competition**

**Eunho Jung, cello**

Golden Spinning Wheel, Op. 109.....Antonín Dvořák

# Program Notes

## Studio String Orchestra

***Mabel Creek Overture*** William G. Harbinson

***No One is Alone*** Stephen Sonheim (1930-2021); arr. James Kazik

***Electric Sinfonia*** Lauren Bernofsky (b. 1967)

Welcome to the Studio String's Winter 2023 concert! We have an exciting program planned for you tonight of three new songs never performed by the Studio String Orchestra.

We begin our program with an exciting and energetic overture, *Mabel Creek Overture* by William G. Harbinson. This driving rhythmic overture gives every section in the orchestra a chance to play the melody. It moves quickly to a contrasting adagio middle section. This beautiful melody moves from section to section as well taking focus and concentration from the students to play as an ensemble. The piece encourages the students to focus on their counting and play their individual part. The piece concludes with the driving melodic statement from the beginning of the piece. *Mabel Creek Overture* also features a new bowing technique, col legno, which requires the students to use the stick part of their bow to make a percussive sound on their strings.

Our second piece is *No One Is Alone* by Stephen Sondheim from the musical, *Into the Woods*. This beautiful, flowing piece intertwines melody, harmony, and accompaniment throughout the orchestra. It has complex rhythms often tied across measures, presenting a counting challenge for all students. It also contains a great deal of syncopation. This piece gives students plenty of opportunity to work on their counting skills.

We conclude our portion of the concert with *Electric Sinfonia* by Lauren Bernofsky. This fast-paced piece moves through different sections, which each have their own character. It requires several section in the orchestra to shift, extending the range of notes on their instruments. It also has some harmonics, where the students touch the string to create a different overtone sound, for the cellos and basses. *Electric Sinfonia* has a unified rhythmic finale that drives until the end.

We hope you enjoy our winter concert performance and thank you all for your continued support!



## String Orchestra

***Overture to Euristeo***

Christoph Willibald von Gluck (1714-1787); arr. Kirk Moss

***Intermezzo from Cavalleria Ructicana***

Pietro Mascagni (1863-1945); arr. Gerald Doan

***Danse Bacchanale from Samson and Delila***

Camille Saint-Saëns (1835-1921); arr. Jamin Hoffman

This String Orchestra concert takes its flavors from the world of opera. A baroque era overture and two wonderful interludes from the heights of the romantic era are on the menu.

Not much is known about our first work. It is attributed to the great opera composer of the 18th century Christoph Gluck, but we're not sure. The opera itself is lost (if it actually existed), and just this overture was left to history. It is a wonderfully high-energy work, though, and explores a single theme that you hear in the violins at the start. Sudden dynamic and instrumentation shifts are the calling card of works from this time.

Pietro Mascagni wrote *Cavalleria Rusticana* when he was just 20 years old, and it quickly became a beloved staple in the opera world – sadly for him, it would also be his only successful work, and the rest of his long career was unhappy, seeing him end up writing music for Mussolini and dying in disgrace. This work, though, is a masterpiece. A one-act opera, it tells a brutal story of love, jealousy, betrayal and a duel to the death. This surprisingly beautiful and peaceful intermezzo is played while the people of the small Sicilian town are celebrating Easter Sunday at church, just before the fatal duel.

*Credit to the San Francisco Symphony for the following note:*

French composer Camille Saint-Saëns lived a long life and enjoyed a long career. His operatic masterpiece *Samson et Dalila* was first staged in 1877. You know the plot if you're up on your Bible, or if you've seen Cecil B. DeMille's 1950 epic film *Samson and Delilah*. Saint-Saëns's opera adheres to the original story. Samson is the would-be liberator of the Israelites from the snares of the evil Philistines. The beautiful Philistine maiden Dalila, rejected by Samson, has sworn vengeance on him. She discovers that the secret of Samson's power lies in his hair (celebrities ever after would note this) and manages to practice her barbering skills on him, rendering him helpless. He is blinded and put on display in the Philistine temple. His prayer for one last surge of strength is granted and he dislodges the temple pillars, bringing the roof down on the godless crowd. Moments earlier that crowd, now silent, had gathered to witness Samson's humiliation and had delighted in the Bacchanale. Taking its name from Bacchus, mythological god of wine, a bacchanale is a dance that puts a premium on wild abandon. Saint-Saëns's Bacchanale opens with a twisting melody that could charm a snake from its basket. This is followed by a passage that begins as though it might have come from a nineteenth-century Parisian dance hall. These elements alternate until the appearance of a lovely tune, full of longing; but the music hall and snake-charmer music have the final words.

# Philharmonia Orchestra

## **Zampa Overture** Louis J. F. Herold (1791-1833)

Louis Joseph Ferdinand Herold was a French composer of Alsatian descent. He was born in Paris where he became an accomplished pianist. He was among the first to win a major piano competition playing a piece of his own composition. He was well known during his time for the many operas he composed. Zampa, a story about a pirate who took the name “Zampa” was his most famous and is for what he is known today. Herold died of tuberculosis and was buried in the Père Lachaise Cemetery in Paris.

The overture is marked by several exciting opening thematic material, followed by a clarinet solo. The overture includes a brass fanfare, an airy 6/8 time passage and concludes with an exciting flourish.

The score calls for piccolo, flute, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, ophicleide, timpani, percussion and strings.

## **Violin Concerto No. 1 in G Minor, Op 26**

### **III. Finale, Allegro energico**

Max Bruch (1838-1920)

Max Bruch was a German composer born in Cologne, Germany in 1838 and worked in Mannheim, Koblenz, Sonderhausen, Liverpool, Berlin and Bonn. He ended his career in Berlin ten years before his death in 1920, where he taught composition at the Berlin Hochschule für Musik. Bruch was more like his contemporary Brahms than Wagner, Liszt and other “over the top,” forward-leaning composers. He continued in the tradition of Schubert, Schumann and Mendelssohn. He began writing at nine years old and displayed through his long career a gift for melodic line with a singing quality. He was a composer, pianist and conductor who wrote symphonies, operas, choral works, chamber music and songs. He is best known for his first violin concerto and he came to regret its popularity, as many overlooked his other work. He is remembered best by the concerto, although the *Scottish Fantasy* for violin and orchestra and *Kol nidrei* for cello and orchestra are both performed frequently. He was often overshadowed by Brahms, considered too “German” for the British post WWI, and was mistakenly considered to be Jewish by the Germans in the 1930’s.

Bruch started work on the first violin concerto when he was still a student of nineteen years. He considered the work complete in 1865 when he was serving as court music director in Koblenz. It was premiered a year later, but then underwent a great deal of revision. He consulted with the preeminent violinist of the time, Joachim, who premiered the revised concerto in 1868. Sadly, Bruch received little remuneration for his most popular score, as his autographed copy of the score was basically stolen.

In the last movement of the concerto, the soloist enters after a brief orchestral introduction with the dramatic first theme, featuring many double stops and chords. The second theme is introduced soon after by the orchestra demonstrating Bruch’s ability to write beautiful, song like melodies, followed quickly by the violinist. The work ends with a flourish and demonstrates why this is one of his most famous and well known work, even over a hundred years after his death.

The work is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings, in addition to the solo violin.



## **Minjun Kim**

Minjun Kim is a 15-year-old sophomore at the International Academy Central. He began playing the violin at the age of 7 and is currently studying under Judith Teasdale. This is his fifth year in OYO and he is currently in the Symphony Orchestra. He has also participated in the MSBOA All-State High School Orchestra and the Oakland University (OU) Honors Orchestra.

In his free time, Minjun plays the clarinet and recently taught himself to play the guitar. At school, he co-founded and leads the Music Improvisation Club. He is interested in sharing his musical talents to support the community.

In addition to his love of music, Minjun enjoys sports and runs varsity track and field for his home high school.

## **Molly on the Shore** Percy Grainger (1882-1961)

Percy Aldridge Grainger was an Australian-born US composer, arranger and concert pianist. He was greatly inspired by British folk music of the early 20th century and is well remembered for many works for orchestra. Grainger is particularly revered today for his concert band repertoire/arrangements. While much of his work was considered experimental, he is most famous for his work that most features folk tunes from Britain.

When only 13 years old, he left his home to study music in Frankfurt, Germany at the Hoch Conservatory. He was based in London from 1901-1914, where he served as a society pianist and concert performer, composer and collector of original folk melodies. He was good friends with Frederick Delius and Edvard Grieg, becoming an admirer of Nordic music and culture. He moved to the United States in 1914, where he lived and became a US citizen, while continuing to travel through Europe and Australia. He became very involved in education (serving as professor of music at New York University) after after serving as a bandsman in WWI and his mother’s death in 1922. After WWII, his health suffered, leading to lessened levels of activity, resulting in his feeling of failure in his career. Grainger gave his final performance in 1960, less than a year before his death.

Some of Grainger’s most famous pieces, *Molly on the Shore*, *Mock Morris*, *Handel in the Strand* and *Shepard’s Hey*, date from 1908, when he embarked on a second Australian/Asian tour. *Molly on the Shore* is an arrangement of two contrasting Irish reels, *Temple Hill* and *Molly on the Shore*. The piece was written first for string quartet and string orchestra. He arranged it for wind band and full orchestra in 1920.

Percy Grainger had a Michigan connection, as he spent summers from 1937-1944, teaching at the Interlochen National Music Camp.

This arrangement is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, and strings.



## **Video Games Live** arranged by Ralph Ford

Featuring music from Halo, Civilization IV, Bounty Hunter and Kingdom Hearts (as performed by Video Games Live).

Video game aficionados and music lovers alike will enjoy this arrangement for full orchestra of the music featured on some of today's most popular video games. The experience of video games is made so much better through original compositions, like those featured tonight. Like movie music, music written for video games is becoming a popular musical genre.

The Suite includes music from the games Halo (music composed by Marty O'Donnell and Michael Salvatori Publishing), "Coronation" and "BabaYetu" from Civilization IV (music by Christopher Tin), "Bounty Hunter Theme" (from Advent Rising Suite with music by Tommy Tallarico, Michael Plowman, Emmanuel Fratianni and Laurie Robinson), and concludes with "Kingdom Hearts" (music by Yoko Shimamura).

The piece is scored for two flutes, oboe, two clarinets, bass clarinet, bassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, synth (harp) and strings.

## **Symphony Orchestra**

### **Fete Polonaise** Emmanuel Chabrier (1841-1894)

As was the destiny of many composers preceding and succeeding him, French composer Emmanuel Chabrier was originally headed in his father's footsteps in becoming a lawyer. Born in Ambert, a town in the Auvergne region of central France, his music studies began with the piano at age six and violin study followed later and continued a part of the composer's formal training until the time came to attend law school. In 1856, Chabrier's family moved to Paris to support the composer while in law school. Concurrent with his academics, he also studied musical composition and continued with his violin and piano studies. Upon graduation, he was placed with the Ministry of the Interior but continued to compose and send his works to publishers throughout Paris.

Known as a French Romantic composer, Chabrier was admired by a diverse group of composers including Debussy, Ravel, Richard Strauss, Satie, Schmitt and Stravinsky also known as Les six. Some of his colleagues agree that Chabrier's music changed the course of harmony in France. As a musician, he was also associated with some of the leading artists including painters and writers of the day.

One of Chabrier's greatest, although not as often performed, works comes from the opera in three acts, *Le roi malgré lui* (*The Reluctant King*) which premiered on May 18, 1887. The music of the composer is said to be reminiscent of Berlioz and on occasion, that of Bizet. In particular, this opera is a most perfect blend of beautiful balance between romantic and comic episodes.

The tale revolves around the king of Poland who is not at all interested in being king and all the shenanigans those surrounding him in court dealt with as they passed around powers and responsibilities associated with the position. There was no attempt to set the story of the opera to be set to music by Chabrier alone; in fact, he was the third composer

to have assumed the challenge of penning the story by Francois Ancelot to music. The libretto, by one report taken from the *Viking Opera Guide*, was said to be "among the most complicated ever undertaken by an opera composer."

Of the two most savored excerpts from the opera including Danse slav and Fete polonaise, it is the latter that closes tonight's symphony performance. It is based on a Polish dance called the mazurka and is later contrasted with a waltz. The function of the piece in the opera is to open the second act set at a glittering ball. According to the *Guide*, it is said to be "a ballroom scene to end all ballroom scenes."

## **Cello Concerto in B minor, Op. 104, B. 191**

### **III. Finale**

Antonín Dvořák (1841-1904)

As a composer in his thirties, Antonin Dvořák was struggling to make ends meet working as a music teacher and church organist in Prague. It was from these modest beginnings that some of his flavorful and passionate music he is known for originated. In 1875 at the age of 33, Dvořák was announced as recipient of the Austrian State Stipendium, a monetary prize intended for a promising artist residing in outskirts of the Austrian Provinces. This scholarship was nearly three times his prior annual salary and resulted in a prolific creative period where the composer was afforded the means in which to write several of his most beloved works including his *Fifth Symphony*.

Following the successes of his creativity and work ethic, he once again won the prize again the next two years in a row. Perhaps most important was the knowledge that he won the admiration of the judging panel whom began taking a personal interest in Dvořák's work and helped develop connections. Among his supporters was Johannes Brahms who recommended Dvořák to his own publisher. This relationship soon developed into the request for his first set of *Slavonic Dances, Op. 46* in 1878. The widespread popularity of this set of dances raised the composer's status from obscurity to household status.

Dvořák's *Cello Concerto* is a powerful and expressive work written in three movements composed in 1895. Tonight's feature of the third movement is a particularly lively and engaging example of the composers skill. The movement showcases the cellos virtuosity and technical skill, while also providing a playful and engaging dialogue between the soloist and orchestra.

The *Finale* begins with a lively, upbeat theme played by the orchestra followed by the more expressive melody introduced as the main theme by the cello solo. As the movement progresses, the cello and orchestra engage in a playful dialogue weaving in and out of the the melodies passed back and forth. A number of variations showcase the soloists virtuosity and technical skill through the through the solo cadenza. At its climax, the powerful and dramatic statement of the main theme leads to a satisfying and uplifting conclusion.



## Eunho Jung

Eunho Jung, an 18-year-old cellist, is a Senior at Lutheran High Northwest in Rochester, Michigan. She began playing the cello at the age of eight, and has been studying with Dr. Horacio Contreras for five years.

Jung participated in the All-State Orchestra throughout her years in high school and was nominated as a finalist in the 2019 and 2022 Ann Arbor Symphony Young Artist Competition. She also was a winner of the Michigan String V division of the 2022 OPUS Music

Competition, and attended MPulse Center Stage Strings at the University of Michigan this past summer. This is her second time playing as a soloist with OYO, having previously performed the Haydn Cello Concerto with Philharmonia when she was in seventh grade. At this concert, she will be playing the third movement of the Dvorak Cello Concerto.

In her spare time, Jung enjoys spending time with her friends, watching movies, and playing with her dog.

## ***The Golden Spinning Wheel, Op. 109*** Antonín Dvořák (1841-1904)

By the age of 53, Dvořák had achieved international recognition as a composer and spent much of his time traveling and making appearances to hear his works in concert. By this point, he had already composed the *Ninth Symphony*, the *Cello Concerto* and three string quartets. As gratifying as that may seem, Dvořák began contemplating the notion of being remembered and appreciated as a Czech artist. As a result, he shifted his ambitions to composing works representing nationalistic and dramatic subjects. Perhaps as a halfway step towards his dreams of writing a national opera, he composed four symphonic poems based on the poems of the Czech poet Karel Jaromir Erben. As impossible as old folklore seems, it was the topic of choice for many writers of the day. In a sense, it is the equivalent to our modern day ghost story telling.

The *Golden Spinning Wheel* was composed by Dvořák in 1875. It is based on a Czech fairy tale of the same name and tells the story of a prince who falls in love with a peasant girl. It was the last in the set of four "ballads" as Dvořák referred to them as. This piece is believed to be the masterpiece of the four tone poems in that it was the precursor to his later opera, *Rusalka*. In it, Dvořák followed the poem it is based on with musical ideas that molded to the rhythms and inflections of Erben's text. Divided in four movements, the story involves a beautiful heroine, an evil stepmother and daughter and a love-struck King.

It opens with a pastoral introduction that evokes the idyllic countryside of the story. The main theme, which is introduced by the cellos and basses represents the spinning wheel of the peasant girl. As the story unfolds, the music becomes more dramatic, reflecting the prince's growing love for the girl and the obstacles they must overcome to be together. The work is comprised of various Czech folk melodies which Dvořák embedded into the rich orchestral texture.



Oakland Youth Orchestras

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Donations are always accepted  
online at [www.oyomi.org](http://www.oyomi.org)

## Corrections to Season Program

Jihyo Yoo (not Jiahn Yoo) - 2nd Flute in Symphony Orchestra

Chaerin Park (name omitted) - Flute in Philharmonia Orchestra

We apologize for these oversights.

## Welcome New Students

### Symphony Orchestra

Isabella Breedlove - horn

Avee Lamba - oboe

### Philharmonia Orchestra

Guilia Ardanese - cello

Zoie Brunk - clarinet

Ryo Ikeda - viola

Olivia Kramer - cello

### String Orchestra

Doye Kwak - violin

Octavian Petri - cello

### Studio Strings Orchestra

Marian Byrd - violin

Nicholas Ding - violin

## Congratulatory Messages

Congratulations, Agnish, on your winter concert with the OYO String Orchestra! We are proud to see your love and dedication for music ~ Mommy and Daddy

Congratulations, Ahvi on your second orchestra recital! I am beyond proud. Love, Mom

Estelle, We are thrilled to hear another performance of this OYO season! We applaud your dedication and diligence to your practice. Bravo! Love, Mom, Dad and Lydia

Dear Ami, Congratulations! We are so proud of all your hard work! Enjoy the concert! Mama, Elli and family

Congratulations, Bella. We are so proud of your hard work and dedication to music. Love: Mom, Dad, Logan, Willow and Big Zaya.

## Special thanks to our volunteer photographers!

Sam Dao

Christophe Gaillard

Ch Zhou

Becky Zielinski

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## OYO Open Rehearsals

Invite friends, families and fellow student musicians to experience youth orchestra firsthand. On **Thursday, March 23, 2023**, observe Studio String or String Orchestra rehearsals to find out what makes Oakland Youth Orchestras unique. This is your chance to listen, ask questions and enjoy!

Join us at University Presbyterian Church, Rochester Hills, 6:45 - 8:15 pm. OYO Program Information meetings for new families at 7:00 and 7:30 pm.

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## Chamber Ensembles

The Chamber Ensembles program is open to all current OYO students. Rehearsals will take place at University Presbyterian Church **May 4 through June 8** (Thursdays) culminating with the **Chamber Ensembles Concert on Sunday, June 11**. The tuition fee is \$150. Have questions or interested in joining? Contact OYO at [admin@oyomi.org](mailto:admin@oyomi.org).

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## 2023 Solo & Concerto Competition

Applications for the 2023 Solo & Concerto Competition are currently available in MyOYO. **Applications must be received by February 10, 2023.**

## 2023 Merit Scholarships

Applications for the 2023 Merit Scholarships will be available in MyOYO beginning February 24, 2023. **Applications must be received by March 17, 2023.**

## Auditions 2023-24 Reminder

Auditions for returning and new students will be held via Zoom mid-April through May. Online sign-up begins mid-March for returning students and April 1 for new students. Watch your email for more details soon.



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## Enjoy a Complete Digital OYO Concert Experience!

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## OYO Spring Concert

Thursday, April 27, 2023

Oxford Fine Arts Center

Visit [www.oyomi.org](http://www.oyomi.org) for more information.





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